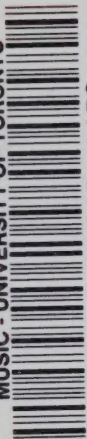



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В. А. МОЦАРТ
W. A. MOZART

СИМФОНИИ
ЧЕТЫРЕ
СИМФОНИИ
VIER
SYMPHONIEN

ПАРТИТУРА
PARTITUR



МУЗЫКА · MUSIK

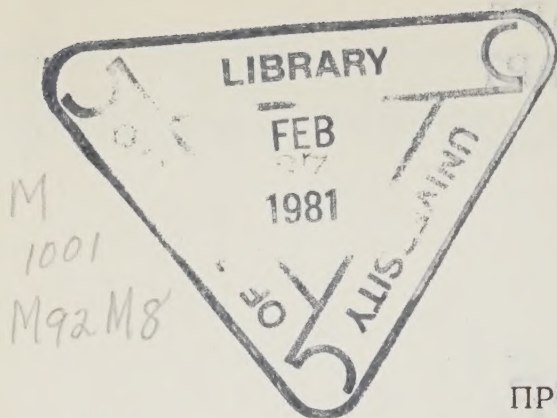
МОСКВА · 1980 · MOSKAU

В. А. МОЦАРТ
W. A. MOZART

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ИЗДАТЕЛЬСТВО «МУЗЫКА»
VERLAG „MUSIK“
Москва 1980 Moskau



ПРЕДИСЛОВИЕ

В историю мирового музыкального искусства творчество В. А. Моцарта, всеобъемлющее по охвату жанров и стилей, входит как один из важнейших этапов в развитии оперы, симфонии, инструментального концерта и камерной музыки. Симфония в ряду перечисленных жанров, вместе с инструментальными концертами, играет роль своеобразного рефрена в недолгой, но чрезвычайно насыщенной творческой жизни композитора. Гёте, имея в виду три последних симфонии 1788 года, говорил, что «в них есть сила созидания, которая действует из поколения в поколение, и эта сила долго не исчезнет». Приведенное высказывание великого мыслителя может быть, на наш взгляд, с полным основанием отнесено и к четырем публикуемым симфониям Моцарта.

Наряду с И. Гайдном, В. А. Моцарт является создателем стиля венской классической симфонии. Чтобы в полной мере понять смысл этого определения и оценить вклад Моцарта в развитие жанра, следует вспомнить, что к середине XVIII века симфонический цикл еще только складывался и находился под большим влиянием бытовой развлекательной музыки, связанной с практикой исполнения на открытом воздухе. Ранние симфонии Моцарта отличаются от дивертисментов, серенад, кассаций, ноктюрнов и других разновидностей сюит лишь меньшим количеством частей и практически повторяют их образный строй и инструментальный состав. Как и в бытовой сюите, связи между частями цикла в симфонии того времени были выражены

слабо, поэтому Моцарт мог с легкостью вставлять, убирать или заменять отдельные части, преобразовывая, например, серенаду в симфонию. В письмах Моцарта к отцу мы находим упоминание о том, что слушатели середины XVIII столетия аплодировали после исполнения каждой части симфонии. Видимо, как и в сюите, каждая часть симфонии тогда воспринималась как законченная пьеса. Постепенно силой своего дарования композитор преодолевает разобщенность симфонического цикла. Подобную реакцию слушателей теперь трудно представить уже в первых трех симфониях венского периода, и совсем невозможно — в трех последних (1788 г.).

Большое влияние на формирование инструментального стиля Моцарта оказали две крупнейшие школы европейского симфонизма: итальянская и мангеймская. Итальянская симфоническая традиция, сформировавшаяся в результате перерождения трехчастной оперной увертюры (*sinfonia*) в самостоятельный жанр, опиралась на трехчастный цикл (без менуэта). Ее влияние проявляется, в основном, в ранних симфониях Моцарта, хотя в более ассимилированном виде может быть обнаружено и в зрелый период творчества, например, в «Пражской» симфонии (1786 г.).

Мангеймская школа симфонизма (Германия), в формировании которой большую роль сыграло творчество чешских музыкантов, использовала четырехчастный цикл (сонатное аллегро, медленная часть, менуэт, финал). В творчестве мастеров этой

школы сложился современный Моцарту состав оркестра (струнные, 2 флейты, 2 гобоя, 2 фагота, 4 валторны, 2 трубы и литавры). Мангеймские музыканты первыми использовали в партитурах своих симфоний кларнеты. Влияние этой школы ощущается у Моцарта начиная с «Парижской» симфонии, написанной вскоре после посещения композитором Мангейма на пути в Париж.

Воздействие той или иной традиции проявляется у Моцарта в чрезвычайно опосредованном виде. Помимо того, что композитор «усваивает и амальгамирует в своем творчестве только то, что полностью соответствует его природе»*, он всегда переосмысливает услышанное, а порой скрещивает даже несколько различных «моделей», чтобы полнее раскрыть все усложняющееся образное содержание симфоний. Задачу объединения разнотипных элементов Моцарт решает с удивительной легкостью и изяществом. Постепенно в его творчестве складывается органичное единство претворяемых стилистик, на основе которого рождается новое, совершенное качество.

Моцарт написал около пятидесяти симфоний (многие рукописи утеряны после его смерти). Считается, что пятнадцать-шестнадцать из них сочинены композитором в возрасте до шестнадцати лет. Наиболее известны шесть зрелых симфоний, в число которых входят и три шедевра 1788 года.

Самая знаменитая из ранних симфоний «Парижская» (ре мажор) создана Моцартом в 1778 году во время концертной поездки и с большим успехом исполнена 18 июля того же года в Париже. Она отмечена печатью моцартовского гения, хотя эта гениальность проявляется здесь скорее как удивительная способность воспринимать и ассимилировать многочисленные влияния, нежели как осознавшая себя, четко откристаллизовавшаяся индивидуальность. Трехчастность цикла (без менуэта), а также некоторая статичность тонального

плана разработок крайних частей указывает на влияние итальянской симфонической традиции. В то же время характер тематизма сонатного аллегро первой части явно тяготеет к мангеймской школе (героическая главная партия, построенная с использованием мелодических оборотов по трезвучию, контрастирует сдержанно-грациозной побочной). Главная партия третьей части симфонии интонационно и гармонически близка теме финала знаменитой сонаты ре мажор Гайдна. Побочная партия опускается в репризе так же, как это нередко делает Скарлатти в своих фортепианных сонатах.

После премьеры симфонии Моцарт по предложению одного из своих друзей заменил среднюю часть цикла. Вместо *Andante* с несколько прихотливым тональным планом он ввел более сдержанное *Andantino*. Видимо, основной целью замены было преодоление дивертисментности, стремление к созданию более цельного симфонического цикла. Косвенное подтверждение этому предположению мы находим в письме Моцарта к отцу, в котором он отмечает, что оба варианта ему нравятся в равной степени, но с новым *Andantino* симфония даже выигрывает.

«Хафнер-симфония», «Линцкая» и «Праздничная» относятся к венскому зрелому периоду творчества композитора. Каждая из них представляет собой вершину моцартовского симфонизма, и в то же время все вместе они подготавливают появление трех шедевров 1788 года. Для венского периода творчества Моцарта характерна все большая индивидуализация образного содержания и методов его воплощения, однако в первых трех зрелых симфониях еще сказывается влияние различных композиторских школ и стилей.

Симфония ре мажор («Хафнер-симфония») создана композитором в 1782 году в Вене. Поводом для ее создания послужило торжество по случаю возведения в дворянство Зигмунда Хафнера — близкого друга Моцарта; ранее для этой семьи бы-

* Эйнштейн А. Моцарт. М., 1977, с. 218.

ла написана широкоизвестная «Хафнер-серенада» (К. 250). «Хафнер-симфония» первоначально планировалась Моцартом как серенада и состояла из шести частей. Лишь впоследствии композитор переделал ее, убрав вступительный марш и один из менуэтов. Подобное механическое преобразование оказалось возможным, так как Моцарт изначально заключил в «серенадную» оболочку чрезвычайно яркое и в то же время обобщенное симфоническое содержание, носителем которого в наибольшей степени оказались крайние части цикла. Первая часть «Хафнер-симфонии» открывается размашистой, торжественной, по определению Моцарта огненной темой, которая поначалу воспринимается как медленное вступление, но оказывается главной темой сонатного аллегро. В этой симфонии, на наш взгляд, впервые в симфоническом творчестве Моцарта проявляется влияние эстетики «Бури и натиска», с особой последовательностью воплотившееся в трех последних венских симфониях. Открытая эмоциональность начальной темы первой части выходит за рамки объективной оптимистичности более ранних симфоний композитора и демонстрирует непосредственную человеческую радость. Драматическим контрастом светлому настроению экспозиции становятся разработки крайних частей цикла, в которых особенно мрачно, даже траурно звучат минорные варианты основных тем симфонии. В «Хафнер-симфонии» Моцарт, наряду с новым образным содержанием, находит интересные композиционные решения, новые технические приемы изложения тематизма, которые используются затем в трех последних симфониях. Побочная тема «Хафнер-симфонии» очень напоминает побочную партию в первой части Симфонии соль минор (К. 550), причем композитор в обоих сочинениях применяет минорные варианты этих тем. Некоторые мелодические обороты, а также полифонические приемы развития, найденные Моцартом в первой части ре мажорной симфонии, используются в симфонии «Юпитер».

Симфония до мажор («Линцкая») написана Моцартом в 1783 году. На обратном пути из Зальцбурга в Вену композитор с молодой женой Констанцией остановился в городе Линце у своего старого друга графа Туне. Поездка была омрачена болезнью жены и холодным приемом, оказанным Констанции со стороны родителей Моцарта, но радушие старого графа оказало благотворное воздействие на настроение композитора и вернуло Моцарту его обычный оптимизм и жизнерадостность. Поскольку в Линце намечался авторский концерт, а нового произведения не было, композитор с вдохновением взялся за сочинение симфонии и закончил ее в течение нескольких дней. «Линцкая» симфония — одно из самых камерных, самых личных по содержанию сочинений Моцарта. Как и Симфония соль минор (К. 550), она отличается удивительной теплотой, тонким лиризмом и какой-то особой «доверительностью». Стилистическим ориентиром «Линцкой» симфонии до некоторой степени является творчество Гайдна. Так же, как и большинство симфоний великого старшего современника Моцарта, она четырехчастна и открывается медленным вступлением. С скромное изложение главной темы в экспозициях крайних частей в ней прерывается неожиданными Tutti всего оркестра. Как и Гайдн, Моцарт в Симфонии до мажор использует яркие темы заключительных партий. В то же время в «Линцкой» симфонии происходит дальнейшая индивидуализация образного содержания и формы, свойственная зрелому периоду творчества Моцарта. Самой важной и значительной по мысли становится в ней вторая часть Poco Adagio. Остальные части оказываются своеобразным обрамлением этой жемчужины моцартовского творчества. Poco Adagio наряду с крайними частями цикла написано в сонатной форме, ему присуща широта мелодического дыхания, целомудренное благородство лирического чувства. Ключом к пониманию этой части является, на наш взгляд, самое начало

главной темы, где к ее изложению у квинтета струнных добавляются валторны. Именно в этом месте сквозь целомудренную сдержанность высказывания в ней проглядывает затаенная радость, счастливая умиротворенность и любование жизнью.

Симфония ре мажор, «Пражская», написана Моцартом в 1786 году. Впервые с необычайным успехом она была исполнена во время концертной поездки композитора в Прагу (1787 г.). Ко времени создания «Пражской» симфонии техническое мастерство Моцарта достигает небывалого совершенства. В этом сочинении все три части написаны в сонатной форме. Кроме того, тотальных масштабов достигает полифонизация тематизма. Временами кажется, что канон полностью вытеснил гомофонное изложение. Симфония ре мажор является рубежным сочинением, отделяющим камерную симфонию середины XVIII века от «полнометражного» цикла конца XVIII — начала XIX века, так как в ней значительно раздвинуты временные рамки всего сочинения и отдельных его частей. Особенно ярко увеличение масштабов цикла проявляется на примере средней медленной части, которая оказывается самой сложной и контрастной в симфонии. В «Пражской» симфонии доминирует настроение бурной радости, упоения жизнью, однако во вступлении к первой, а также во

второй части уже слышатся трагические интонации мольбы и отчаяния. В этом сочинении Моцарт находит многочисленные оригинальные решения в области формы. Например, он делает своеобразный переход от вступления к главной теме первой части, поначалу словно в нерешительности задерживающейся на одном звуке. Поскольку начало темы недостаточно контрастирует предыдущему эпизоду и даже перекликается с ним интонационно, вступление оказывается как бы втянутым в основной раздел сонатного аллегро. Симфония ре мажор написана в рамках симметричного трехчастного «итальянского» цикла, но отсутствие менуэта в ней компенсируется путем введения достаточно обширных жанрово-танцевальных разделов в заключительной партии второй части, а также в финале. «Пражская» симфония во многом перекликается с тремя последними симфониями, поскольку по времени написания непосредственно примыкает к ним. Образный строй ее крайних частей, а также полифонические приемы изложения и развития тематизма затем кристаллизуются в симфонии «Юпитер». Контрастная образность средней части Симфонии ре мажор подготавливает взволнованно-мятущееся настроение крайних частей Симфонии соль минор (К. 550).

В. Грачев

СИМФОНИЯ № 31
РЕ МАЖОР

SYMPHONIE № 31
D DUR

(1778)

K. 297 (300)

СОСТАВ ОРКЕСТРА
ORCHESTRA

2 флейты	2 Flauti
2 гобоя	2 Oboi
2 кларнета (Ля)	2 Clarinetti (A)
2 фагота	2 Fagotti

* * *

* * *

2 валторны (Ре)	2 Corni (D)
2 трубы (Ре)	2 Trombe (D)

* * *

* * *

Литавры

Timpani

* * *

* * *

Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabbassi

Allegro assai

2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti
2 Corni (D)
2 Trombe (D)
Timpani (D, A)
Violini I
Violini II
Viole
Violoncelli
e Contrabbassi

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Timp.
V-ni
V-le
Bassi

Fl. *p* *f* 20

Ob.

Cl.

Fag. *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Fl. 22

Ob.

Cl.

Fag. *f*

Cor.

Tr-be

Timp.

V-ni *p* *f*

V-le *p*

Bassi

Fl. *p cresc.*

Ob.

Cl.

Fag. *a2 p*

Cor. *p*

Tr-be

Timp.

V-ni *cresc.*

V-le *cresc.*

Bassi *p*

Fl. *a2 f*

Ob. *a2 f*

Cl. *a2 f*

Fag. *a2 cresc. f*

Cor. *cresc. f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *cresc. f*

Bassi *cresc. f*

Fl. a^2 40

Ob. a^2

Cl. a^2

Fag. a^2

Cor.

Tr-be a^2

Timp.

V-ni

V-le

Bassi

Fl. a^2

Ob. a^2

Cl. a^2

Fag. a^2

Cor.

Tr-be a^2

Timp.

V-ni

V-le

Bassi

Fl. ^{a2} 50 ^{a2}

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be ^{a2}

Timp.

V-ni

V-le

Bassi

60

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni *fp*

V-le

Bassi *p*

V-c. *p*

Fl. *p* *tr*

Ob. *p* *tr*

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni *fp* *p*

V-le *fp* *p*

Bassi *V-c. e C-b.* *p* *pizz.*

Fl. *70*

Ob.

Cl. *p*

Fag. *p*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f*

Fag. *f*

Cor. *f* *a2*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f* *arco*

80 *f*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Timp.

V-ni *p*

V-le *p*

Bassi *p*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

p

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

f

a²

V-ni

V-le

Bassi

f

This musical score page contains measures 100 through 110. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), and Timpani (Timp.). The second system includes Violin (V-ni), Viola (V-le), and Basses (Bassi). The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 100 is marked with a tempo of 100. The woodwinds and strings play sustained notes and chords, while the bassoon and lower strings have more active, rhythmic parts. Measure 110 is marked with a tempo of 110. The score concludes with a double bar line.

Fl. 100

Ob. a2

Cl. a2

Fag. a2

Cor. a2

Tr-be a2

Timp.

V-ni

V-le

Bassi

Fl. II

Ob.

Cl.

Fag. a2

Cor. a2

Tr-be a2

Timp.

V-ni

V-le

Bassi

110

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be *a2*

Timp.

V-nl

V-le

Bassi

Cor.

Tr-be *a2*

Timp.

V-nl

V-le

Bassi

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be *a2*

Timp.

V-nl

V-le

Bassi

Cor.

Tr-be *a2*

Timp.

V-nl

V-le

Bassi

V-nl

V-le

Bassi

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *a2* *p*

Tr-be

Timp.

V-ni

V-le

Bassi

130

Fl. *f* *p* *f* *p*

Ob. *p* *f*

Cl. *f* *p*

Fag. *a2* *f* *p* *f* *p*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f* *p* *f* *p*

V-le *f* *p* *f* *p*

Bassi *f* *p* *f* *p*

11087

140

l. b. l. g. pr. be p.

l. b. l. g. pr. be p.

150

l. b. l. g. pr. be p.

l. b. l. g. pr. be p.

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Cl. *f* *f* *p*

Fag. *f* *f* *a2* *p*

Cor. *a2*

Tr-be

Timp.

V-ni *f p* *f p*

V-le *f* *f* *p*

Bassi *f* *f* *p*

Fl. 160 *a2* *f*

Ob. *tr* *tr* *a2* *f*

Cl. *a2* *f*

Fag. *a2* *f*

Cor. *p*

Tr-be

Timp.

V-ni *cresc.* *f*

V-le *cresc.* *f*

Bassi *cresc.* *f*

1. *a2* *32* *a2* *a2* *170*

p *p* *p*

f *f* *f*

f *p*

p *p*

p *p*

f *f* *a2*

f *f* *a2*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

180

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

190

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. *a2*

Ob. *a2*

Cl.

Fag. *a2*

Cor.

Tr-be *a2*

Timp.

V-ni

V-le *sim.*

Bassi *sim.*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

200

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

fp

p

fp

p

V-c.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-le

V-ni

Bassi

p

fp

pp

p

p

fp

p

p

V-c. e C-b.

p

220

Fl. *p*

Ob.

Cl. *p*

Fag. *p*

Cor.

Tr-be

Timp.

V-nl

V-le

C-b. *pizz.*

Bassi *pizz.*

230

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi *V-c. e C-b. arco*

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor. a2

Tr-be a2

Timp.

V-ni

V-le

Bassi

240

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor. a2

Tr-be a2

Timp.

V-ni p

V-le p

Bassi p

11087

Fl. *a2* *p* *cresc.* 250

Ob. *p* *cresc.*

Cl. *p* *cresc.* *a2*

Fag. *p* *cresc.*

Cor. *p* *cresc.*

Tr-be *mf* *cresc.*

Timp. *mf* *cresc.*

V-ni *cresc.*

V-le *cresc.*

Bassi *cresc.* *p* *cresc.*

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *f* *3* *3* *3* *3*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f* *3* *3* *3* *3*

V-le *f* *3* *3* *3* *3*

Bassi *f* *3* *3* *3* *3*

Fl.

Ob.

Cl.

Fag. *a2* *p*

Cor.

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi *p*

Fl. *a2* *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fag. *p* *cresc.*

Cor. *[1]* *p* *cresc.*

Tr-be *mf* *cresc.*

Timp. *mf* *cresc.*

V-ni *cresc.*

V-le *cresc.*

Bassi *p* *cresc.*

270

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

280

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

This musical score page contains two systems of music, measures 288 through 300. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Tympani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 288-290) features a complex woodwind and string texture. The Flute and Oboe have melodic lines with accents and breath marks. The Bassoon plays a rhythmic pattern of eighth notes. The strings provide harmonic support with various textures, including sixteenth-note patterns in the Violins and Violas. The second system (measures 291-300) continues the orchestral development. The Flute and Oboe have long, sustained notes. The Bassoon and Bass parts feature more active rhythmic patterns. The Violins and Violas play sixteenth-note figures. The score includes various musical notations such as accents, breath marks, and dynamic markings.

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

290

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor. a2

Tr-be a2

Timp.

V-ni

V-le

Bassi

Flauto

2 Oboi

2 Fagotti

Corni (G)

Violini I

Violini II

Viola

**Violoncelli
e Contrabbassi**

10

F1.

Ob.

Fag.

Сог.

V-ni

V-le

Bassi

Fl. *p* *mf* *tr*

Ob. *mf*

Fag. *p* *mf*

Cor. *mf* *tr*

V-ni *p* *mf* *p*

V-le *p* *mf* *p*

Bassi *p* *mf* *p*

20

Fl.

Ob.

Fag. *f* *a2*

Cor.

V-ni

V-le

Bassi

Fl. *p*

Ob. *p*

Fag. *a2* *p*

Cor.

V-ni *p*

V-le *div.* *p* *unis.*

Bassi *p*

Fl. *30* *p*

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *p*

V-le *div.* *p*

Bassi *p*

Fl. *p*

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *f p*

V-le *f p* unis. *div.*

Bassi *f p*

==

40

Fl. *p* *mf*

Ob. *p* *mf*

Fag. *p* *mf*

Cor. *p* *mf*

V-ni *pp* *f p* *mf*

V-le *pp* *f* *p* *mf* unis. *div.*

Bassi *pp* *f p* *mf*

Fl. *p* *p* 50 *tr*

Ob. *p*

Fag. *p* *p*

Cor.

V-ni *p* *f p* *p* *tr* *f*

V-le *unis.* *p* *f p* *p* *div.* *f*

Bassi *p* *p* *f*

=

Fl. *mf* *p* *p*

Ob. *mf* *p*

Fag. *mf* *p* *mf*

Cor. *mf* *p* *mf*

V-ni *tr* *p* *mf* *p* *f p* *f p*

V-le *unis.* *div.* *mf* *unis.* *p*

Bassi *p* *mf* *p*

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

22

f

p

f

p

div.

70

Fl. *p*

Ob. *p*

Fag. *f* *32*

Cor. *p* *f* *p*

V-ni *p* *f* *p*

V-le *f* *unis.* *div.* *p*

Bassi *p* *f* *p*

Fl. *p*

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *f* *p*

V-le *f* *unis.* *p*

Bassi *f* *p*



11087

Fl. *pp*

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *pp*

V-le *pp*

Bassi *pp*

div. unis. div.

III

Allegro

2 Flauti

2 Oboi

2 Clarinetti (A)

2 Fagotti

2 Corni (D)

2 Trombe (D)

Timpani (D, A)

Violini I *p*

Violini II *p*

Viole

Violoncelli e Contrabbassi

tr

10

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Timp.

V-ni *f* *p*

V-le *f* *p*

Bassi *f*

≡

20

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni *tr*

V-le

Bassi

Fl. *a2*
Ob. *a2*
Cl. *a2*
Fag. *a2*
Cor. *a2*
Tr-be *a2*
Timp.
V-ni
V-le
Bassi

Measures 28-32. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes with *a2* markings. The strings (Violins, Violas, Basses) play a rhythmic pattern of eighth notes. The percussion (Cor Anglais, Trumpets, Timpani) has specific rhythmic entries.

Fl.
Ob.
Cl.
Fag. *a2*
Cor. *a2*
Tr-be *a2*
Timp.
V-ni
V-le
Bassi

Measures 30-34. The woodwinds play sustained notes. The strings continue their rhythmic pattern. The percussion has specific rhythmic entries. A double bar line with a repeat sign is at the beginning of the system.

Fl.

Ob.

Cl.

Fag. *a2*

Cor. *a2*

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob. *a2*

Cl. *p*

Fag. *a2*

Cor. *a2* *p*

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi

Fl.

Ob.

Cl.

Fag. ^{a2}
p

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi ^{V-c.}

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi ^{V-c. e C-b.}

60

70

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f* *p* *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f* *p* *f*

V-le *f* *p* *f*

Bassi *f* *p* *f*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *a2* *p* *p*

Cor. *p*

Tr-be *p*

Timp. *p*

V-ni *p*

V-le *p*

Bassi *p*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

100

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

[illegible]

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

120

Fl. *p*

Ob. *a2* *p*

Cl.

Fag. *a2* *p*

Cor. *a2* *p*

Tr-be

Timp.

V-ni

V-le

Bassi

130

Fl. *I* *p*

Ob.

Cl.

Fag. *a2* *p*

Cor.

Tr-be

Timp.

V-ni

V-le *p*

Bassi

Fl. *a2* *p*

Ob. *p*

Cl. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi *V-c.* *p*

Fl. *a2* *f*

Ob. *a2* *p* *f*

Cl. *a2* *p* *f*

Fag. *a2* *p* *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *V-c. e C-b.* *f*

140

Fl. ^{a2} 150

Ob.

Cl.

Fag. ^{a2} f

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi f

Fl. ^{a2}

Ob. p

Cl.

Fag. ^{a2}

Cor. p

Tr-be p

Timp.

V-ni p tr

V-le p tr

Bassi

260

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-la

Bassi

261

262

263

264

265

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

170

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

180

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

sf

a2

p

Fl. *f* *a2*

Ob. *f*

Cl. *f* *a2*

Fag. *f*

Cor. *f*

Tr-be *f*

Imp. *f*

V-ni *f* *p*

V-le *f*

assi *f*

190

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f* *a2* *p*

Cor. *f*

Tr-be *f*

Imp. *f*

V-ni *f* *p*

V-le *f* *p*

assi *f* *p*



11087

210

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f* *a2*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f* *sf* *sf* *sf* *sf*

V-le *f*

Bassi *f*

220

Fl. *a2* *sf*

Ob. *a2* *p* *cresc.*

Cl. *sf*

Fag. *sf* *a2* *p*

Cor.

Tr-be

Timp.

V-ni *sf* *p* *sf* *p* *cresc.*

V-le *sf* *p* *cresc.*

Bassi *sf* *p* *cresc.*

Fl. *a2*

Ob. *a2*

Cl.

Fag. *a2*
cresc. *f*

Cor. *cresc.* *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *cresc.* *f*

Fl. *a2*

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

230

Fl. *a2*

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Measures 235-240. The Flute and Bassoon parts are marked *a2*. The woodwinds and strings play sustained notes, while the timpani has a rhythmic pattern.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Timp.

V-ni

V-le

Bassi

240

Measures 240-245. The woodwinds and strings play sustained notes, while the timpani has a rhythmic pattern. The measure number 240 is indicated above the Flute staff.

СИМФОНИЯ № 35
РЕ МАЖОР

SYMPHONIE № 35
D DUR

(1782)

K. 385

СОСТАВ ОРКЕСТРА
ORCHESTRA

2 флейты
2 гобоя
2 кларнета (Ля)
2 фагота

* * *

2 валторны (Ре, Соль)
2 трубы (Ре)

* * *

Литавры

* * *

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti

* * *

2 Corni (D, G)
2 Trombe (D)

* * *

Timpani

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

I

Allegro con spirito

2 Flauti

2 Oboi

2 Clarinetti (A)

2 Fagotti

2 Corni (D)

2 Trombe (D)

Timpani (D, A)

Violini I

Violini II

Viole

Violoncelli
e Contrabbassi

Fag.

V-ni

V-le

Bassi

10

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

Fl. *a2* *tr*

Ob. *a2* *tr*

Cl. *a2* *tr*

Fag. *a2* *tr*

Cor.

Tr-be

Timp.

V-nl *tr*

V-le *tr*

Bassi *tr*

Fl.

Ob.

Cl. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

24

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

30

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. *a2*

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be *a2*

Timp.

V-ni

V-le

Bassi

==

Fl. *a2* *p*

Ob.

Cl.

Fag. *a2* *fp*

Cor.

Tr-be *a2*

Timp.

V-ni *fp* *tr*

V-le *fp*

Bassi *fp*

40

11087

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f* *a2* *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Fl.

Ob.

Cl.

Fag. *a2* *tr*

Cor. *p* *a2*

Tr-be *p*

Timp.

V-ni *tr* *p*

V-le *tr* *p*

Bassi *tr* *p*

Fl.

Ob.

Cl.

Fag. *a2*

Cor. *a2*

Tr-be

Timp.

V-ni

V-le *tr*

Bassi *p*

Fl.

Ob.

Cl. *a2* *p*

Fag. *a2*

Cor. *a2*

Tr-be

Timp.

V-ni

V-le *tr*

Bassi

60

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f* *a2*

Cor. *f*

Tr-be *f*

Imp. *f*

V-ni *f*

V-le *f*

Bassi *f*

67

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p* *a2*

Cor. *p*

Tr-be *f* *pp*

Imp. *f* *pp*

V-ni *p*

V-le *p*

Bassi *p*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Tr-be (Trumpet), Timp. (Timpani), V-ni (Violin), V-le (Viola), and Bassi (Bass). The score includes musical notation, dynamics (sf, f, stacc.), and articulation (a2, 3). The page number 80 is visible in the top right corner.

21.11.12

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor. ^{a2}

Tr-be ^{a2}

Timp.

V-ni

V-le

Bassi

90

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor. ^{a2}

Tr-be ^{a2}

Timp.

V-ni

V-le

Bassi

[illegible]

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 119 through 124. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Basses) are active throughout. The brass section (Cor, Tr-be, Timp) is mostly silent. The score includes various musical notations such as notes, rests, dynamics (p, fp), and articulation marks (accents, slurs, trills).

Measures 119-124:

- Fl.** (Flute): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.
- Ob.** (Oboe): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.
- Cl.** (Clarinet): Measures 119-124 are whole rests.
- Fag.** (Bassoon): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.
- Cor.** (Cornet): Measures 119-124 are whole rests.
- Tr-be** (Trumpet): Measures 119-124 are whole rests.
- Timp.** (Timpani): Measures 119-124 are whole rests.
- V-ni** (Violins): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.
- V-le** (Viola): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.
- Bassi** (Basses): Measures 119-120 are whole rests. In measure 121, it plays a half note G4. In measure 122, it plays a half note A4. In measure 123, it plays a half note B4. In measure 124, it plays a half note C5.

[illegible]

140

Fl

Ob

Cl

Fag

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

160

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

170

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

180

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 180 through 183. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet and Trombone (Tr-be), Timpani (Timp.), Violins (V-ni), Violas (V-le), and Basses (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds (Fl., Ob., Cl., Fag.) and strings (V-ni, V-le, Bassi) play a melodic line starting in measure 180, marked with a forte (f) dynamic and an accent (a2). The brass instruments (Cor., Tr-be) are silent throughout these measures. The woodwinds and strings play with a sforzando (sf) dynamic in measures 181 and 182, and continue with a forte (f) dynamic in measure 183. The woodwinds and strings play with a sforzando (sf) dynamic in measures 181 and 182, and continue with a forte (f) dynamic in measure 183.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra and includes the following instruments and parts:

- Fl.** (Flute): First staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Ob.** (Oboe): Second staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Cl.** (Clarinet): Third staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Fag.** (Bassoon): Fourth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Cor.** (Horn): Fifth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Tr-be** (Trumpet): Sixth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Timp.** (Timpani): Seventh staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- V-ni** (Violin): Eighth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- V-le** (Viola): Ninth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.
- Bassi** (Bass): Tenth staff, featuring a melodic line with a trill and a dynamic marking of *sf*.

The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *stacc.* (staccato). The page is numbered 11007 at the bottom.

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor. ⁸

Tr-be ⁸

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor. ⁸

Tr-be ⁸

Timp.

V-ni

V-le

Bassi

11087

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

200

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Andante

2 Oboi
2 Fagotti
2 Corni (G)
Violini I
Violini II
Viola
Violoncelli e Contrabbassi

Ob.
Fag.
Cor.
V-no
V-le
Bassi

Ob.
Fag.
Cor.
V-ni
V-le
Bassi

b.
g.
or.
ni
le
ssi

a2
p

b.
g.
or.
ni
le
ssi

a2
p
sim.

b.
g.
or.
ni
le
ssi

20
f
a2
f

Ob. *a2*

Fag. *p*

Cor.

V-ni *p*

V-le *p*

Bassi *p*

Ob. *f a2*

Fag. *f*

Cor. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. *a2*

Fag. *p*

Cor. *p*

V-ni *div. p*

V-le *p*

Bassi *p*

30

Ob.
Fag.
Cor.
-ni
-le
Bassi

Ob.
Fag.
Cor.
-ni
-le
Bassi

Ob.
Fag.
Cor.
-ni
-le
Bassi

Ob. *f* *p* *f*

Fag. *f* *p* *f*

Cor. *f* *p* *f*

V-ni *f* *p* *f* *tr* *tr* *f* *tr* *tr*

V-le *f* *p* *f*

Bassi *f* *p* *f*

f

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *p* *tr* *tr*

V-le *p*

Bassi *p*

50

Ob. *sf* *fp*

Fag. *sf* *fp*

Cor. *sf* *fp*

V-ni *sf* *p* *3* *fp* *f* *p*

V-le *sf* *p* *f* *p*

Bassi *sf* *p* *f* *p*

11087

Ob. *fp*

Fag. *fp*

Cor. *fp*

V-ni *f* *p* *tr*

V-le *f* *p*

Bassi *f* *p*

Ob. 60 *fp*

Fag. *a2*

Cor. *p*

V-ni *p*

V-le

Bassi

Ob. *p*

Fag. *a2*

Cor.

V-ni

V-le

Bassi

Ob.

Fag. *a2*

Cor.

V-ni *p*

V-le *p*

Bassi *p*

sim.

70

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

Ob. *f* *a2*

Fag. *f*

Cor. *f*

V-ni *f*

V-le *f*

Bassi *f*

p

p

p

p

Ob. *f* *a2*

Fag. *f*

Cor. *f*

V-ni *f* *p*

V-le *f*

Bassi *f*

Ob. *p*

Fag. *p*

Cor. *p*

V-ni *p*

V-le *p*

Bassi *p*

80

Ob.

Fag.

Cor.

V-ni

V-le *fp*

Bassi *fp*

11087 *fp*

III

Menuetto

2 Oboi
2 Fagotti
2 Corni (D)
2 Trombe (D)
Timpani (D, A)
Violini I
Violini II
Viola
Violoncelli e Contrabbassi

Ob.
Fag.
Cor.
Tr-be
Timp.
V-ni
V-le
Bassi

20

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f *p* *f* *p* *f* *p* *f* *p*

TRIO

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p *p* *p* *p* *p* *p* *p* *p* *sf* *p*

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

a2
p *cresc.*

sf *p*

sf *p*

sf *p*

sf *p*

=

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

a2
p *cresc.*

p

p

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

40

a2

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

cresc.

p

p

=

50

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

sf

sf

Menuetto da capo

IV Finale

Presto

2 Flauti

2 Oboi

2 Clarineti (A)

2 Fagotti

2 Corni (D)

2 Trombe (D)

Timpani (D, A)

Violini I

Violini II

Viole

Violoncelli e Contrabbassi

5 7 10

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

12

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

17

20

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

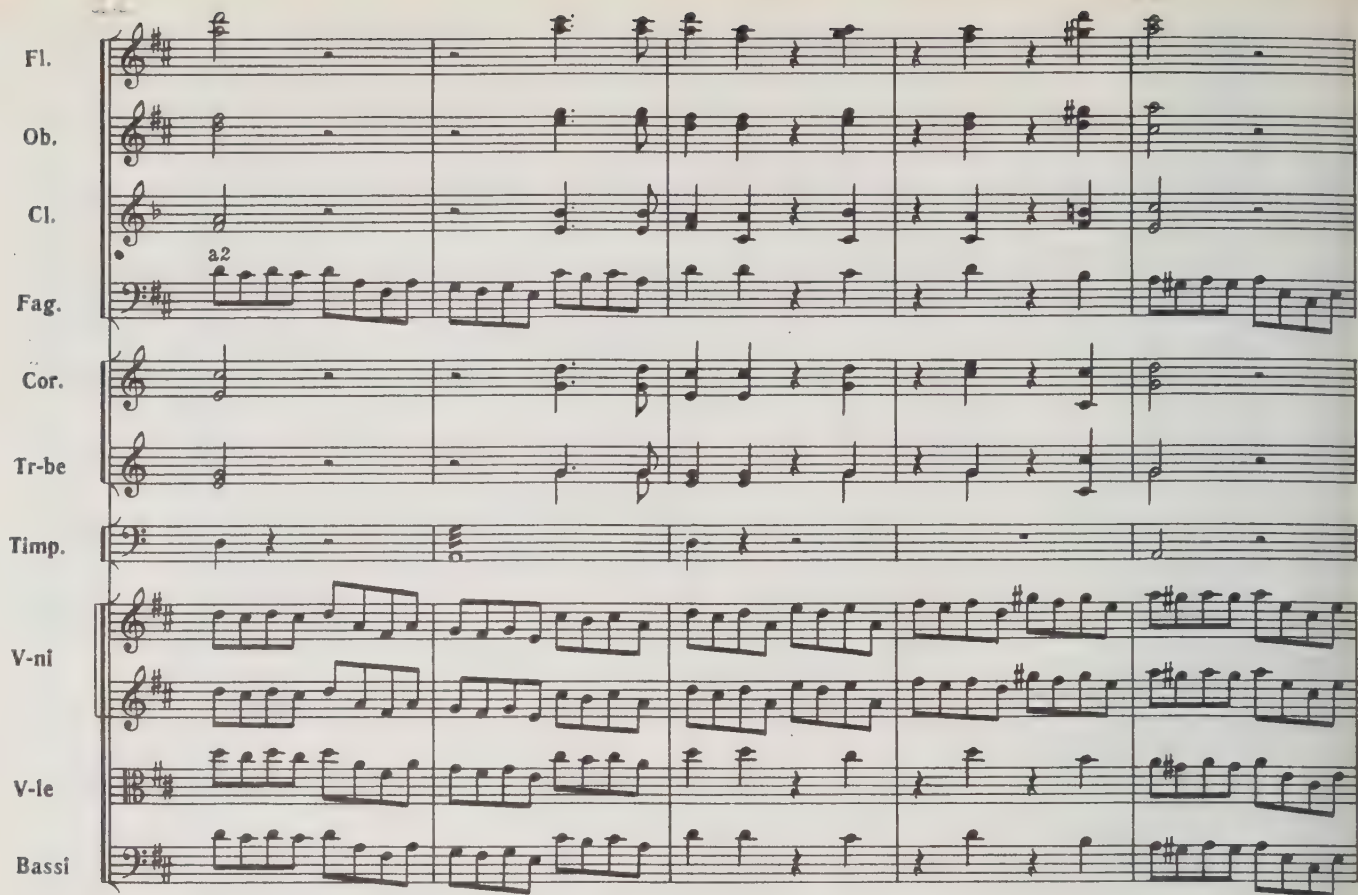
Tr-be

Timp.

V-ni

V-le

Bassi



Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

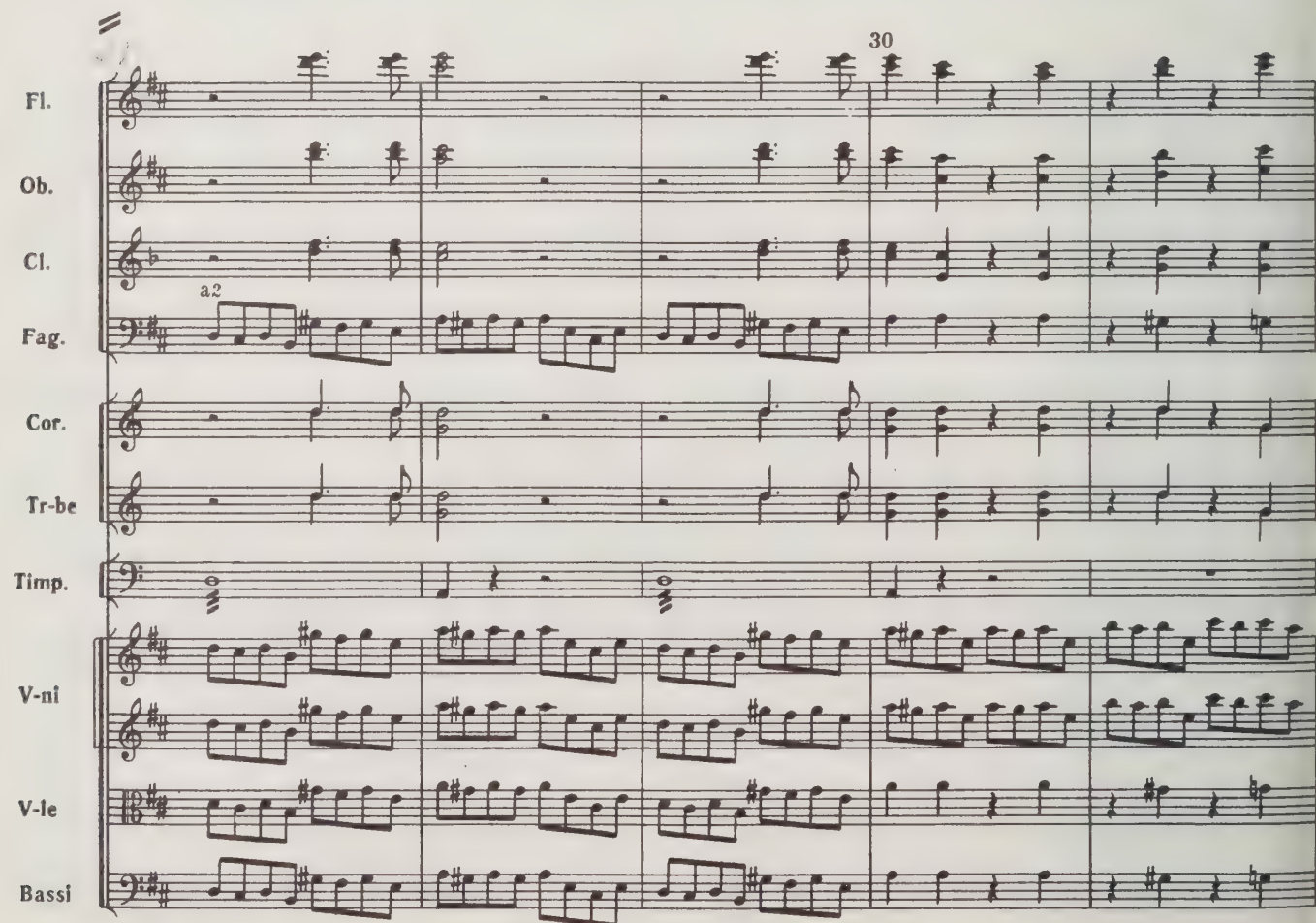
Timp.

V-ni

V-le

Bassi

30



7. Моцарт

45

50

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

a2

fp

fp

fp

fp

fp

53

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

a2

sf

p

cresc.

cresc.

Fl. *f* *a₂*

Ob. *f*

Cl. *f* *a₂*

Fag. *f*

Cor. *f*

Tr-be *f*

Timp.

V-ni *f*

V-le *f*

Bassi *f*

Fl. *fp* *fp* *fp* *fp* *fp* *fp* *f* *a₂* *sfp* *sfp*

Ob. *f*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *f*

Fag. *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp*

Cor. *f*

Tr-be *f*

Timp.

V-ni *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *sfp*

V-le *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *sfp*

Bassi *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *sfp*

7*

70

Fl. *a2* *sfp*

Ob. *a2* *sfp*

Cl. *sfp*

Fag. *a2* *sfp* *p* *fp*

Cor. *fp*

Tr-be *fp*

Timp.

V-ni *sfp* *p* *tr* *fp*

V-le *sfp* *p* *fp*

Bassi *sfp* *p* *fp*

≡

80

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi *p*

Fl. Ob. Cl. Fag. Cor. Tr-be Timp. V-ni V-le Bassi

100

Fl. Ob. Cl. Fag. Cor. Tr-be Timp. V-ni V-le Bassi

11087

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*₂

Cor. *f*

Tr-be *f*

Timp.

V-ni *f*

V-le *f*

Bassi *f*

Fl. *p*

Ob. *f*

Cl. *p*

Fag. *f*

Cor. *f*

Tr-be *f*

Timp.

V-ni *p*

V-le *p*

Bassi *p*

11087

[illegible][illegible]

Fl.

Ob.

Cl.

Fag. *a2* *fp*

Cor.

Tr-be

Timp.

V-ni *fp*

V-le *fp*

Bassi *fp*

Fl.

Ob.

Cl.

Fag. *a2* *p*

Cor. *p*

Tr-be

Timp.

V-ni

V-le

Bassi

130

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

140

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

p

150

Fl.

Ob.

Cl.

Fag. *a 2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 150 through 155. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag. marked *a 2*), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature has one sharp (F#) and the time signature is 4/4. Measures 150-152 show the woodwinds and strings playing sustained chords and moving lines, while the brass instruments are mostly silent. In measures 153-155, the woodwinds and strings continue their patterns, and the brass instruments enter with a rhythmic motif of eighth notes.

This musical score is for the song "The Rose Tree" in G major, 2/4 time. It features a vocal melody and a piano accompaniment. The piano part includes a left hand with a steady eighth-note bass line and a right hand with chords and eighth-note patterns. The vocal line is a simple melody with lyrics written below the notes. The score is divided into four measures, each containing a vocal line and two piano staves.

160

l. b. l. ag. cor. r-be. imp. 'ni. /-le. bassi

The musical score for 'The Rose Tree' is presented in a multi-staff format. The top staff is for the vocal line, marked 'l. b. l.' (likely for Soprano, Alto, and Tenor). Below it are staves for various instruments: 'ag.' (Agitation), 'cor.' (Cor Anglais), 'r-be.' (Ribbon), 'imp.' (Impassioned), and a group of instruments including 'ni.', '/-le.', and 'bassi'. The score is written in 2/4 time, with a key signature of one sharp (F#). The music features a mix of melodic lines and rhythmic patterns, with some staves showing repeated notes and others showing more complex melodic development. The overall style is that of a 19th-century musical score, with clear notation and a focus on the interplay between different parts.

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

170

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

First system of musical notation, measures 175-179. The score includes parts for Flute (fl.), Clarinet (cl.), Bassoon (bs.), Contrabassoon (cb.), Trumpet (tp.), Trombone (tr.), Tuba (tu.), and Double Bass (db.). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex texture with many notes and rests. Dynamics include *sf* (sforzando) and *a2* (second ending). The bottom staff (db.) has a double bar line at the end of measure 179.

Second system of musical notation, measures 180-184. The score includes parts for Flute (fl.), Clarinet (cl.), Bassoon (bs.), Contrabassoon (cb.), Trumpet (tp.), Trombone (tr.), Tuba (tu.), and Double Bass (db.). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex texture with many notes and rests. Dynamics include *sf* (sforzando), *p* (piano), and *fp* (fortissimo piano). The bottom staff (db.) has a double bar line at the end of measure 184.

This image shows a page from a musical score, specifically measures 188 through 190. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with staves for each instrument. The measures are numbered 188, 189, and 190. The music features a variety of notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). There are also some performance instructions like *a2* (second ending) and *I* (first ending). The score is printed on a single page with a white background and black ink.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

210

Fl. *fp fp fp fp f*

Ob. *f sf*

Cl. *f sf*

Fag. *a2 fp fp fp fp f sf*

Cor. *sf a2*

Tr-be *sf*

Timp. *sf*

V-ni *fp fp fp fp f sfp sfp sf*

V-le *fp fp fp fp f sfp*

Bassi *fp fp fp fp f sfp*

220

Fl. *sf*

Ob. *sf*

Cl. *a2 sf*

Fag. *a2 sf p*

Cor. *sf*

Tr-be *sf*

Timp. *sf*

V-ni *sf p sfp p*

V-le *sfp p p*

Bassi *sfp p p*

11087

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Imp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl.

Fag. ^{a2}

Cor.

Tr-be

Imp.

V-ni

V-le

Bassi

230

p

p

p

p

240

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

The musical score for measures 240-244 is as follows:

- Flute (Fl.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Oboe (Ob.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Clarinet (Cl.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Bassoon (Fag.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Cor Anglais (Cor.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Trumpet (Tr-be):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Timpani (Timp.):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Violins (V-ni):** Play a rhythmic pattern of eighth notes in measures 240-243, and a melodic line in measure 244.
- Viola (V-le):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.
- Basses (Bassi):** Sustained notes (half notes) in measures 240-243, and a half note in measure 244.

Fl. 250

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Cl. *a2*

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains two systems of staves for an orchestra. The first system covers measures 257 to 260, and the second system covers measures 261 to 264. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Tympani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A double bar line with repeat dots appears before measure 261. The notation includes dynamic markings like 'a2' and 'f'.

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

260 a2

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

СИМФОНИЯ № 36

ДО МАЖОР

SYMPHONIE № 36

C DUR

(1783)

K. 504

СОСТАВ ОРКЕСТРА

ORCHESTRA

2 гобоя
2 фагота

* * *

2 валторны (До, Фа)
2 трубы (До)

* * *

Литавры

* * *

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

2 Oboi
2 Fagotti

* * *

2 Corni (C, F)
2 Trombe (C)

* * *

Timpani

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

I

Adagio

Adagio

2 Obol

2 Fagotti

2 Corni (C)

2 Trombe (C)

Timpani (C, G)

Violini I

Violini II

Viole

Violoncelli e Contrabbassi

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

f, *p*, *ten.*, *[p]*, *[f]*, *fp*

10

f *p*

Ob.

ag.

le

ni

assi

f *p*

f *p*

f *fp*

f *p*

11

cresc. *f* *p*

Ob.

ag.

cresc.

Cor.

r-be

mp.

p *ff*

p *ff*

cresc. *f* *p* *fp* *fp* *fp* *f* *ff*

cresc. *f* *p* *f* *p* *fp* *fp* *fp* *f* *ff*

cresc. *f* *p* *f* *p* *fp* *fp* *fp* *f* *ff*

cresc. *f* *p* *f* *p* *fp* *fp* *fp* *f* *ff*

Allegro spiritoso

20

p

p

p

p

ni

le

assi

V-ni *tr*

V-le *tr*

Bassi

Ob. *f* *30*

Fag. *f* *32*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. *40*

Fag. *32* *p*

Cor. *p*

Tr-be *p*

Timp.

V-ni *p*

V-le *p*

Bassi *p*

Ob. *f* *a2*

Fag. *f* *a2*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. *a2* 50

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob.

Fag.

Cor.

Tr-be

60

Timp.

V-le

Bassi

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

g. *a2* *p* *l*

r. *a2*

il *p*

b. *f* *a2* *f*

or. *[p]* *f*

ni *f*

Ob. *p*

Fag. *a2* *p*

Cor. *p*

Tr-be *p*

V-pi *p*

V-le *p*

Bassi *p*

Ob. *[1]* *80* *p* *f*

Fag. *[1]* *p* *f* *a2*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

First system of musical notation, measures 85-90. The system includes staves for Treble and Bass clefs, with various musical notations including notes, rests, and dynamic markings such as *a2*.

Second system of musical notation, measures 91-96. The system includes staves for Treble and Bass clefs, with various musical notations including notes, rests, and dynamic markings such as *a2*.

Third system of musical notation, measures 97-102. The system includes staves for Treble and Bass clefs, with various musical notations including notes, rests, and dynamic markings such as *a2*. A double bar line is present at the beginning of the system.

Fourth system of musical notation, measures 103-108. The system includes staves for Treble and Bass clefs, with various musical notations including notes, rests, and dynamic markings such as *tr* (trill).

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni *tr*

V-le

Bassi

100

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni *tr*

V-le

Bassi

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

p

p

p

110

Ob.

Fag.

Cor. *a2*

Tr-be *a2*

Timp. [*f*]

V-ni

V-le

Bassi

f

f

f

f

f

f

Ob. *p*

Fag. *p*

Cor. *a2*

Tr-be *a2* *p*

Timp.

V-ni *p*

V-le *p*

Bassi *p*

3 *div.*

Ob. *f* 120 *pp*

Fag. *f* *pp*

Cor. *f* *pp*

Tr-be *f* *[f]*

Timp. *f*

V-ni *f* *p*

V-le *f*

Bassi *f*

Ob. *p*

Fag. *p*

V-ni *p*

V-le *p* unis.

Bassi *p*

Ob. *I*

Fag. *I*

V-ni

V-le

Bassi

130

Ob. *I*

Fag. *I*

Cor.

Tr-be

Timp.

V-ni *f*

V-le *f*

Bassi *f*

140

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

150

p

cresc.

f

a2

Musical score for measures 145-159. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The tempo is marked 'a2'. The music features a complex texture with many chords and moving lines. Measures 145-159 are shown, with a double bar line at the end of measure 159.

Musical score for measures 160-169. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The tempo is marked 'a2'. The music features a complex texture with many chords and moving lines. Measures 160-169 are shown, with a double bar line at the end of measure 169.

Musical score for measures 170-179. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The tempo is marked 'a2'. The music features a complex texture with many chords and moving lines. Measures 170-179 are shown, with a double bar line at the end of measure 179.

Fl. *f*

Fag. *f* *a2*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. 180

Fag. *a2* *p*

Cor. *p*

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi

g. ^{a2} ^f

1 ^{a2} ^f

or. ^f

-be ^f

mp. ^[f]

ni ^f

le ^f

ssi ^f

=

b. ^{a2} 190 ^{pp} ^{b2}

ag. ^{a2}

or. ^{b2}

-be ^{b2}

mp. ^{b2}

ni ^{b2}

le ^{b2}

ssi ^{b2}

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob. *a2* 200

Fag. *b2* *a2* *fp*

Cor. *fp*

Tr-be

Timp.

V-ni *fp*

V-le *fp*

Bassi *fp*

Ob.

Fag. *a2*
f

Cor.

fr-be

Timp.

V-ni *f*
f

V-le *f*

Bassi *f*

p

Ob.

Fag. *p*
p

Timp. *p*

V-ni *p*

V-le *p*

Bassi *p*

210

Ob.

Fag.

Cor.

Tr-be

V-ni

V-le

Bassi

220

Ob. *a2* *p* *I* *p*

Fag. *a2* *p* *I* *p*

Cor. *p*

Tr-be *p*

V-ni *p* *p*

V-le *p*

Bassi *p*

Ob. 1 230 *f*

Fag. 1 2 *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. 2 *f*

Fag. 2

Cor.

Tr-be

Timp.

V-ni *tr.*

V-le *tr.*

Bassi

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

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[illegible]

Ob.

Fag.

V-ni

V-le

Bassi

p

p

p

p

unis.

p

Ob.

Fag.

Cor.

Tr-be

Timp.

p

p

p

V-ni

V-le

Bassi

Ob. *f*

Fag. *f* *a2* [*f*]

Cor.

Tr-be *f*

Timp.

V-ni *f*

V-le *f*

Bassi *f*

Ob. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

II

Poco adagio

2 Oboi

2 Fagotti

2 Corni (F)

2 Trombe (C)

Timpani (C, G)

Violini I

Violini II

Viola

Violoncelli e Contrabbassi

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

14

Ob..

Fag.

Cor.

Tr-be

V-ni

V-le

Bassi

10

a2

cresc.

f

cresc.

f

cresc.

f

cresc.

f

unis.

arco

cresc.

f

p

p

p

p

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob. 20

ag.

Cor.

r-be

ni

le

assi

f

a2

f

f

f

f

f

p

p

p

p

Ob.

Cor.

r-be

imp.

ni

le

Bassi

p

a2

p

stacc.

p

p

f

f

f

f

Ob. *f*

Fag. *a2 f*

Cor. *f*

Tr-be *f*

V-ni *p f*

V-le *f*

Bassi *f p f*

Ob. *p f*

Fag. *f a2*

Cor. *f a2*

Tr-be *f*

Timp. *f*

V-ni *p f p*

V-le *p f p*

Bassi *p f p*

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First system of musical notation (measures 35-39) for a multi-staff ensemble. The staves are labeled on the left: *fl.*, *ob.*, *tr.*, *cl.*, *fp.*, *tr.*, *cl.*, *fp.*, *tr.*, *cl.*, *fp.*. The notation includes various dynamics such as *f* (forte) and *p* (piano), and articulation marks like *tr* (trills). The music is written in a key signature of one flat and a common time signature.

Second system of musical notation (measures 40-44) for the same multi-staff ensemble. The staves are labeled on the left: *fl.*, *ob.*, *tr.*, *cl.*, *fp.*, *tr.*, *cl.*, *fp.*, *tr.*, *cl.*, *fp.*. The notation includes various dynamics such as *p* (piano) and *f* (forte), and articulation marks like *tr* (trills). The music is written in a key signature of one flat and a common time signature.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

50

Fag.

V-ni

V-le

Bassi

The musical score for measures 50-53 is written for four instruments: Fagot (Fag.), Violini (V-ni), Violoncelli (V-le), and Basso (Bassi). The key signature is one flat (B-flat), and the time signature is 4/4. The Fagot part features a complex melodic line with many beamed sixteenth and thirty-second notes, often with slurs and accents. The Violini and Violoncelli parts play a more rhythmic, pulsating accompaniment, primarily using eighth and sixteenth notes, with some slurs. The Basso part mirrors the Fagot's melodic complexity with similar beamed notes and slurs. The measures are grouped by vertical bar lines, with measure numbers 50, 51, 52, and 53 indicated at the top of the staves.

First system of musical notation, measures 55-58. The system consists of five staves. The top staff has a melodic line with a long note in measure 56. The second staff has a more active melodic line. The third and fourth staves provide harmonic support with chords and moving lines. The bottom staff is a bass line. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation, measures 59-62. Measure 60 is marked with the number "60". The system consists of five staves. The top staff has a melodic line with a long note in measure 60. The second staff has a more active melodic line. The third and fourth staves provide harmonic support with chords and moving lines. The bottom staff is a bass line. The key signature has one flat, and the time signature is 4/4. A dynamic marking *p* is present in measure 62.

Third system of musical notation, measures 63-66. The system consists of five staves. The top staff has a melodic line with a long note in measure 64. The second staff has a more active melodic line. The third and fourth staves provide harmonic support with chords and moving lines. The bottom staff is a bass line. The key signature has one flat, and the time signature is 4/4. Dynamic markings *cresc.* are present in measures 64, 65, and 66.

Fourth system of musical notation, measures 67-70. The system consists of five staves. The top staff has a melodic line with a long note in measure 68. The second staff has a more active melodic line. The third and fourth staves provide harmonic support with chords and moving lines. The bottom staff is a bass line. The key signature has one flat, and the time signature is 4/4. Dynamic markings *p* are present in measures 67, 68, 69, and 70.

70

Ob. *fp*

Fag. *fp*

Cor. *fp*

Tr-be *fp*

Timp. *f* *p* *f* *p*

V-ni *fp*

V-le *[div.] fp pizz.*

Bassi *fp*

Ob. *cresc.* *f*

Fag. *a2 cresc.* *f*

Cor. *cresc.* *f*

Tr-be *f*

Timp.

V-ni *cresc.* *f*

V-le *[unis.] arco cresc.* *f*

Bassi *cresc.* *f*

11087 *cresc.* *f*

This page of a musical score contains the following elements:

- Instrument and Voice Parts:**
 - Top System:**
 - Ob.** (Oboe): Treble clef, rests in the first two measures, then plays a series of eighth notes.
 - ag.** (Agitation/Voice): Bass clef, rests in the first two measures, then plays a series of eighth notes.
 - ni** (Voice): Treble clef, plays a melodic line with triplets and slurs.
 - le** (Voice): Bass clef, plays a melodic line with triplets and slurs.
 - Bassi** (Bass): Bass clef, plays a melodic line with triplets and slurs.
 - Middle System:**
 - Ob.** (Oboe): Treble clef, plays a series of eighth notes.
 - Cor.** (Cor Anglais): Treble clef, plays a series of eighth notes.
 - Tr-be** (Trumpet): Treble clef, plays a series of eighth notes.
 - imp.** (Imperial): Bass clef, plays a series of eighth notes.
 - ni** (Voice): Treble clef, plays a melodic line with slurs.
 - le** (Voice): Bass clef, plays a melodic line with slurs.
 - Bassi** (Bass): Bass clef, plays a melodic line with slurs.
 - Bottom System:**
 - Ob.** (Oboe): Treble clef, plays a series of eighth notes.
 - Fag.** (Fagotto): Bass clef, plays a series of eighth notes.
 - Cor.** (Cor Anglais): Treble clef, plays a series of eighth notes.
 - V-ni** (Violini): Treble clef, plays a series of eighth notes.
 - V-le** (Violini): Bass clef, plays a series of eighth notes.
 - Bassi** (Bass): Bass clef, plays a series of eighth notes.
- Rehearsal Mark:** A double bar line with a repeat sign is located at the beginning of the first system.
- Page Number:** The number "80" is printed at the top center of the page.
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *f* (forte), *p* (piano), *fp* (fortissimo), and *f_{a2}* (fortissimo a2).
- Musical Notation:** The score includes treble and bass clefs, time signatures, notes, rests, slurs, triplets, and other standard musical symbols.

90

Ob. *p*

Cor. *p*

Tr-be *p*

Timp. *p*

V-ni *f*

V-le

Bassi

Ob. *f*

Fag. *a2* *f*

Cor. *f*

V-ni *p* *f*

V-le *f* *p* *f*

Bassi *f* *p* *f*

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Ob. *p* *f* *p* 100

Fag. *f* *f*

Cor.

Tr-be *f*

Timp. *f*

V-ni *p* *f* *p*

V-le *p* *f* *p*

Bassi *p* *f* *p*

Ob. *f* *p*

Fag. *p*

Cor. *p*

Tr-be *p*

Timp. *p*

V-ni *f* *p*

V-le *f* *p*

Bassi *f* *p*

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III Menuetto

Tempo di Menuetto

2 Oboi *f* *a2*

2 Fagotti *f* *a2*

2 Corni (C) *f*

2 Trombe (C) *f*

Timpani (C, G) *f*

Violini I *f*

Violini II *f*

Viole *f*

Violoncelli e Contrabbassi *f*

Ob. 10 *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Timp.

V-ni *tr*

V-le

Bassi

Ob. *a2* *p* 20

Fag. *a2* *p*

Cor.

Tr-be *a2*

V-ni *p* *tr*

V-le *p*

Bassi *p*

Ob. *f*

Fag. *a2* *f*

Cor. *a2* *f*

Tr-be *f*

Timp.

V-ni *f* *tr*

V-le *f*

Bassi *f*

f 11087

Trio

Ob. 30 *p* *sempre p*

Fag. *a2* *p*

Cor. *p*

Tr-be

Timp.

V-ni *p* *sempre p*

V-le *p* *sempre p*

Bassi *p* *sempre p*

Ob. 40

V-ni

V-le

Bassi

Ob.

Fag.

V-ni

Ob.

Fag.

V-ni

V-le

Bassi

Ob.

Fag.

V-ni

V-le

Bassi

IV

Finale

Presto

2 Oboi

2 Fagotti

2 Corni (C)

2 Trombe (C)

Timpani (C, G)

Violini I

Violini II

Viola

Violoncelli e Contrabbassi

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

10

Ob. *a2* 20

Fag. *a2*

Cor.

V-ni *p*

V-le *p*

Bassi *p*

Ob. *a2* 30

Fag. *a2* *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

The first system of the musical score includes parts for Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violini (V-ni), Viola (V-le), and Basses (Bassi). The Oboe and Cor parts feature melodic lines with slurs, while the Bassoon, Trumpet, and Timpani parts provide harmonic support. The Violini and Viola parts play a rhythmic pattern of eighth notes, and the Basses play a simple bass line.

40

V-nl

V-lc

p

p

p

This image shows a page from a musical score, specifically measures 49 and 50. The score is for a full orchestra and includes parts for Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score is in Italian, with the title 'Il Nozze di Figaro' at the top. The measures are numbered 49 and 50. The instrumentation includes Oboe, Bassoon, Cor Anglais, Trumpet, Violin, Viola, and Bass. The score is for measures 49 and 50. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score is in Italian, with the title 'Il Nozze di Figaro' at the top. The measures are numbered 49 and 50. The instrumentation includes Oboe, Bassoon, Cor Anglais, Trumpet, Violin, Viola, and Bass. The score is for measures 49 and 50. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score is in Italian, with the title 'Il Nozze di Figaro' at the top. The measures are numbered 49 and 50. The instrumentation includes Oboe, Bassoon, Cor Anglais, Trumpet, Violin, Viola, and Bass.

60

V-ni *fp*

V-le *fp*

Bassi *p*

70

Ob. *p* *fp*

Fag. *p* *fp* *p* II

Cor. *p*

V-ni *fp*

V-le *fp*

Bassi *p*

80

Ob. II *p*

Fag. II *p*

V-ni

V-le

Bassi

Ob. **I**

Fag. **f**

Cor. **f**

V-ni **f**

V-le **f**

Bassi **f**

90

Ob.

Fag.

Cor.

Tr-be

V-ni

V-le

Bassi

100

f

110

b.

ag.

or.

-be

up.

ti

e

si

p

p

p

p

p

=

g.

si

pp

[illegible]

130

Ob.

Fag.

Cor.

r-be

ni

le

ssi

div.

p

p

p

p

140

b.

ni

le

ssi

p

a2

f

a2

f

f

f

f

f

f

unis.

f V-c. e C-b.

f

Ob. *a2*

Fag. *a2* *ff*

Cor. *ff*

Tr-be *a2* *ff*

Timp. *ff*

V-ni *ff*

V-le *ff*

Bassi *ff*

=

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

170

V-ni *p*

V-le *p*

Bassi *p*

tr

180

Ob.

Fag. *f*

Cor. *f*

V-ni *f*

V-le *f*

Bassi *f*

tr

190

Ob.

Fag.

Cor.

Tr-be *a2* *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

200

Fl.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

pp

V-c.

[*p*]

210

Ob.

Fag.

V-ni

V-le

Bassi

p

V-c.

V-c.

220

V-ni

V-le

Bassi

V-c.

V-c.

V-c. & C-b.

230

Ob. *I*

V-ni

V-le

Bassi

V-ni *p*

V-le *p*

Bassi *p* V.-c.

240

Ob. *f* *a2*

Fag. *f* *a2*

Cor. *f*

V-ni *f* *p*

V-le *f* *p*

Bassi *f* V.-c. e C.-b.

250

Ob. *a2*
f *a2*
f

Fag. *f*

Cor. *f*

V-ni *f* *p*

V-le *f* *p*

Bassi *f*

=

260

Ob. *a2*
f *a2*
f

Fag. *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

Ob. 270

Fag. a2

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

=

V-ni 280

V-le

Bassi

Ob. *f*_{a2}

Fag. *f*

Cor. *f*_{a2}

Tr-be *f*

Timp. *f*

V-ni *f* *p*

V-le *f*

Bassi *f*

290

V-ni *fp*

V-le *p*

Bassi *p*

300

Ob. *[p]* *fp*

Fag. *[p]* *fp*

Cor. *p*

V-ni *fp*

V-le *fp*

Bassi

Ob. I II 310

Fag. I p II p

V-ni

V-le

Bassi

Ob. I 320 p

Fag. II p I

V-ni

V-le

Bassi

Ob. I f a2

Fag. f

Cor. f

V-ni f

V-le f

Bassi f

330

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

f

=

340

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

p

[*p*]

Ob.

Fag.

350

p

I

V-ni

pp

V-le

Bassi

Ob.

p

I

V-ni

pp

Ob.

360

Fag.

a2

f

Cor.

f

Tr-be

f

Timp.

f

V-ni

f

V-le

f

Bassi

f

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

p

p



370

Ob.

p

V-ni

V-le

Bassi

a2

 f_{22}

f

f

f f

4

f

f V-c. e C-b.

 f

380

22

Ob.

Fag.

Cor.

Tr-be

Imp.

V-ni

V-1e

Bassi

a

丹

ff

f

ff

f

f

方

力

f

390

Ob. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

=

400

Ob. *a2*

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Ob. *a2*

Fag. *a2*

Cor.

Tr-be

Imp.

V-ni

V-le

Bassi

Measures 395-400. The woodwinds (Ob., Fag., Cor., Tr-be) and strings (V-ni, V-le, Bassi) are all playing. The woodwinds have various melodic lines, while the strings provide harmonic support. The bassoon and oboe parts are marked 'a2'.

410

Ob. *a2*

Fag. *a2*

Cor.

Tr-be

Imp.

V-ni

V-le

Bassi

Measures 410-415. The woodwinds (Ob., Fag., Cor., Tr-be) and strings (V-ni, V-le, Bassi) are all playing. The woodwinds have various melodic lines, while the strings provide harmonic support. The bassoon and oboe parts are marked 'a2'.

СИМФОНИЯ № 38
РЕ МАЖОР

SYMPHONIE № 38
D DUR

(1786)

K. 504

СОСТАВ ОРКЕСТРА
ORCHESTRA

• 2 флейты	2 Flauti
2 гобоя	2 Oboi
2 фагота	2 Fagotti
* * *	* * *
2 валторны (Ре, Соль)	2 Corni (D, G)
2 трубы (Ре)	2 Trombe (D)
* * *	* * *
Литавры	Timpani
* * *	* * *
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabbassi

Adagio

2 Flauti *a2*
fp *f* *3* *3* *3* *3* *f*

2 Oboi *a2*
fp *f* *3* *3* *3* *3* *f*

2 Fagotti *a2*
fp *f* *3* *3* *3* *3* *p* *f*

2 Corni (D)
fp *f* *f*

2 Trombe (D)
fp *f* *f*

Timpani (D, A)
fp *f*

Adagio

Violini I
fp *f* *3* *3* *3* *3* *p* *f*

Violini II
fp *f* *3* *3* *3* *3* *p* *f*

Viole
fp *f* *3* *3* *3* *3* *p* *f*

Violoncelli e Contrabbassi
fp *f* *3* *3* *3* *3* *p* *f*

Fl.
Ob.
Bass.
Cor.
Trumpet.
Trombone.
Tuba.
Piano.
Violin.
Viola.
Cello.
Double Bass.

1

p

p

p

p

p

p

p

p

p

p

p

Fl.
Ob.
Bass.
Cor.
Trumpet.
Trombone.
Tuba.
Piano.
Violin.
Viola.
Cello.
Double Bass.

10

p

p

p

p

p

p

p

p

p

p

p

This musical score page contains measures 11087 through 11090. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (Tr-be), Timpani (Timp.), Violins (V-ni), Violas (V-le), and Basses (Bassi). The key signature is D major (two sharps). The score is divided into two systems. The first system covers measures 11087 to 11089, and the second system covers measures 11090 to 11091. Dynamics such as *f* (forte), *p* (piano), and *[f]* (crescendo) are indicated throughout. The woodwinds and strings play sustained notes or chords, while the timpani and violins have more active parts. A double bar line with repeat dots appears at the start of the second system.

Fl. *f* *p* *p* *[f]*

Ob. *f* *p* *p* *[f]*

Fag. *f* *p* *p* *f*

Cor. *f* *p* *f* *f*

Tr-be *f* *p* *f* *f*

Timp. *f* *p* *f* *f*

V-ni *f* *p* *f* *f*

V-le *f* *p* *f* *f*

Bassi *f* *p* *f* *f*

Fl. *f* *p* *f* *f*

Ob. *f* *p* *f* *f*

Fag. *p* *f* *p* *f*

Cor. *f* *p* *f* *f*

Tr-be *f* *p* *f* *f*

Timp. *f* *p* *f* *f*

V-ni *f* *p* *f* *f*

V-le *f* *p* *f* *f*

Bassi *f* *p* *f* *f*

11087

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. *f* *fp* *sfz* *a2*

Ob. *f* *fp* *sfz*

Fag. *f* *p* *fp*

Cor. *f* *fp*

Tr-be *f* *fp*

Timp. *f* *fp*

V-ni *f* *p* *fp* *sfz*

V-le *f* *p* *fp* *sfz*

Bassi *f* *fp*

Fl. *I* *sfz* *p* *fp* *sfz* *I* *sfz*

Ob. *p* *fp* *sfz* *I* *p*

Fag. *p* *fp* *p*

Cor. *fp*

Tr-be *fp*

Timp. *fp*

V-ni *sfz* *fp* *sfz* *sfz*

V-le *sfz* *fp* *sfz* *sfz*

Bassi *sfz* *fp* *sfz* *sfz*

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Allegro

40

The first system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), and Timpani (Timp.). These staves are currently empty, indicating that the woodwinds and percussion are silent in this section. The Violin I (V-nl) staff begins with a melodic line marked *p* (piano). The Violoncello (V-le) and Basses (Bassi) staves are also empty in this section.

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassl

30

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

The musical score for measures 30-33 is presented in a standard orchestral layout. The woodwind section (Flute, Oboe, Bassoon) and strings (Violin, Viola, Bass) are active, while the brass section (Cor Anglais, Trumpet, Timpani) is mostly silent. The Oboe part begins with a piano (*p*) dynamic. The Violin and Viola parts feature intricate melodic lines, while the Bass part provides a steady harmonic foundation. The score is written in G major and 4/4 time.

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

70

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

80

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

a2

p

f

f

f

V-c

V-c e C-b.

Fl. *f* *pp*

Ob.

Fag. *a2*

Cor.

Tr-be *f*

Timp.

V-ni

V-le

Bassi

Fl. *pp*

Ob.

Fag. *a2*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

==

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

110

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

p

pizz.

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

p

arco

120

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

130

Fl. ^{a2}

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Imp.

Tr-ni

Tr-le

Classi

Fl.

Ob.

Fag.

Cor.

Tr-be

Imp.

Tr-ni

Tr-le

Classi

140

tr

div.

a2

a2

a2

11087

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

150

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

tr

a2

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

160

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 11087 through 11090. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (Tr-be), Timpani (Timp.), Violini (V-ni), Violoncelli (V-le), and Basses (Bassi). The key signature is D major (two sharps). The score is divided into two systems. The first system covers measures 11087-11089, and the second system covers measures 11090-11092. In measure 11087, the Flute and Oboe play a half note D4, while the Bassoon plays a half note D3. The Violini and Violoncelli play a half note D4, and the Basses play a half note D3. In measure 11088, the Flute and Oboe play a half note E4, while the Bassoon plays a half note E3. The Violini and Violoncelli play a half note E4, and the Basses play a half note E3. In measure 11089, the Flute and Oboe play a half note F#4, while the Bassoon plays a half note F#3. The Violini and Violoncelli play a half note F#4, and the Basses play a half note F#3. In measure 11090, the Flute and Oboe play a half note G#4, while the Bassoon plays a half note G#3. The Violini and Violoncelli play a half note G#4, and the Basses play a half note G#3. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. ¹² 170

Ob. ¹²

Fag. ¹²

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

V-c

Fl.

Ob.

Fag. ¹²

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

V-c

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi ^{V-c. e C-b.}

180

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.
Ob.
Fag.
Cor.
Tr-be
Imp.

a2

Fl.
Ob.
Fag.
Cor.
Tr-be
Imp.

Fl.
Ob.
Fag.
Cor.
Tr-be
Imp.

190

fp

Fl.
Ob.
Fag.
Cor.
Tr-be
Imp.

p

p

p

11087

This musical score page contains two systems of staves for a symphony. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin I (V-ni), Violin II (V-le), and Basses (Bassi). The second system includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin I (V-ni), Violin II (V-le), and Basses (Bassi). The music is in D major and 4/4 time. The first system shows measures 11087-11090, and the second system shows measures 11091-11094. The Flute and Oboe parts have dynamic markings of *p* (piano). The Bassoon part has a dynamic marking of *p* in measure 11089. The Violin I and II parts have dynamic markings of *p* in measure 11089. The Basses part has a dynamic marking of *p* in measure 11089. The Cor Anglais and Trumpet parts have dynamic markings of *p* in measure 11089. The Timpani part has a dynamic marking of *p* in measure 11089. The Violin I and II parts have dynamic markings of *p* in measure 11091. The Basses part has a dynamic marking of *p* in measure 11091. The Cor Anglais and Trumpet parts have dynamic markings of *p* in measure 11091. The Timpani part has a dynamic marking of *p* in measure 11091. The Violin I and II parts have dynamic markings of *p* in measure 11093. The Basses part has a dynamic marking of *p* in measure 11093. The Cor Anglais and Trumpet parts have dynamic markings of *p* in measure 11093. The Timpani part has a dynamic marking of *p* in measure 11093. The Violin I and II parts have dynamic markings of *p* in measure 11094. The Basses part has a dynamic marking of *p* in measure 11094. The Cor Anglais and Trumpet parts have dynamic markings of *p* in measure 11094. The Timpani part has a dynamic marking of *p* in measure 11094.

Fl. *p*

Ob. *p*

Fag. *p*

Cor. *p*

Tr-be *p*

Timp. *p*

V-ni *p*

V-le *p*

Bassi *p*

Fl. *p*

Ob. *p*

Fag. *p*

Cor. *p*

Tr-be *p*

Timp. *p*

V-ni *p*

V-le *p*

Bassi *p*

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

=

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

V-c. e C-b

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

f

a2

f

p

f

f

p

p

p

p

p

220

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

a2

V-c

11087

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

240

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

p

p

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi



250

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

Fl. *p*

Ob. *p*

Fag. *p*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi *pizz.*

Fl.

Ob. *a2* *p*

Fag.

Cor. *p*

Tr-be

Timp.

V-ni

V-le *pizz.*

Bassi

260

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

270

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 11087 through 11089. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (imp.), Violin (vi-ni), Viola (vi-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 11087-11088) features a melodic line in the Flute and Oboe, a supporting bassoon line with an 'a2' marking, and a rhythmic pattern in the strings. The second system (measures 11088-11089) continues the melodic development in the woodwinds and introduces a more active role for the strings. The third system (measures 11089-11090) shows a continuation of the string patterns and woodwind accompaniment. The page number 11087 is centered at the bottom.

Fl.
Ob.
Fag.
Cor.
Tr-be
imp.
vi-ni
vi-le
Bassi

11087

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

Fl.

Ob.

Fag.

Cor.

Tr-be.

Timp.

V-ni

V-le

Bassi

290

Fl.

Ob.

Fag.

Cor.

Tr-be.

Timp.

V-ni

V-le

Bassi

11087

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

V-le

Bassi

==

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

V-le

Bassi

a2

300

a2

a2

II

Andante

2 Flauti

2 Oboi

2 Fagotti

2 Corni (G)

Violini I

Violini II

Viole

Violoncelli
Contrabbassi

p

p

10

Fl.

Ob.

Fag.

Cor.

p

V-ni

V-le

Bassi

==

Fl.

Ob.

Fag.

Cor.

f

V-ni

V-le

Bassi

11087

20

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

f *p* *f* *p* *f* *p*

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

f *p* *f* *p* *f* *p*

a2

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

p

a2

p

a2

[div.]

30 *p*

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

p

cresc.

f

p

a2

f

a2

f

cresc.

f

p

[unis.]

Fl.

Ob.

Fag.

Cor.

Tr-be

V-le

Bassi

 \equiv

This page of the musical score contains measures 40 through 44. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Violini (V-ni), Violoncello (V-le), and Basses (Bassi). The key signature is one sharp (F#), and the time signature is 2/4. Measure 40 is marked with a '40' above the Flute staff. The Flute part features a melodic line with slurs and ties. The Oboe part has a melodic line with a 'p' (piano) dynamic marking. The Bassoon part has a melodic line with a 'p' (piano) dynamic marking. The Cor Anglais part has a melodic line with a 'p' (piano) dynamic marking. The Violini part has a melodic line with a 'tremolo' marking. The Violoncello part has a melodic line with a 'tremolo' marking. The Basses part has a melodic line with a 'tremolo' marking.

Fl.

Ob.

Fag.

Cor.

Tr-be

V-le

Bassi

50

Fl.

Ob.

Fag.

Cor.

Tr-be

V-le

Bassi

[p]

p

p

[p]

[p]

[p]

[p]

Fl.

Ob.

Fag.

Cor.

p

V-ni

V-le

Bassi

12.

60

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

70

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

[illegible]

Fl. *I* *a2* *f*

Ob. *f*

Fag. *f*

Cor.

V-ni *f*

V-le *f* *sim*

Bassi

Fl. *a2* *p* 90

Ob. *p*

Fag. *p*

Cor.

V-ni *fp*

V-le *fp*

Bassi *p*

Fl. *I* *f* *fp*

Ob. *p* *f* *fp*

Fag. *I* *p* *f*

Cor. *a2* *f*

V-ni *f* *f* *fp*

V-le *f* *f*

Bassi *f* *f*

Measures 107-110. The first system of the score. Flute (Fl.) and Bassoon (Fag.) have first fingerings marked with 'I'. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano). The Cor Anglais (Cor.) has a second octave marking 'a2'. The strings (V-ni, V-le, Bassi) play with *f* dynamics.

Fl. *I* *f* *p*

Ob. *f* *p*

Fag. *I* *f*

Cor. *p*

V-ni *p* *f* *p*

V-le *p* *f* *fp*

Bassi *p* *f* *fp*

Measures 110-113. The second system of the score. Measure 110 is marked with the number '110'. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano). The Flute (Fl.) and Bassoon (Fag.) have first fingerings marked with 'I'. The Cor Anglais (Cor.) plays with *p* dynamics. The strings (V-ni, V-le, Bassi) have various dynamics including *p*, *f*, and *fp*.

I

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

p

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

cresc.

p

cresc.

cresc.

cresc.

120

Fl. *f* *p* *p* I

Ob. *f* *p*

Fag. *f* *p* I

Cor. *f* *p* *sf p*

V-ni *f* *p* *pp* *p*

V-le *f* *p* *pp* *p*

Bassi *f* *p* *pp* *sf p*

Fl. I II *p*

Ob. *p* I *tr*

Fag. I

Cor.

V-ni

V-le *tr*

Bassi

11087

Fl. *I*

Ob. *I* *p*

Fag. *I*

Cor.

V-ni

V-le

Bassi

Fl. *I* *p*

Ob. *I* *p*

Fag. *I* *p*

Cor.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

V-ni

V-le

Bassi

pp

pp

pp

pp

pp

pp

V-c.e C-b.

III Finale

Presto

10

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This musical score page contains measures 10 through 16 of a symphony. The instrumentation includes Flute, Oboe, Bassoon, Cor Anglais, Trumpet, Timpani, Violins, Viola, and Basses. The key signature is one sharp (F#), and the time signature is 4/4. Measures 10-12 are marked with a piano (p) dynamic, while measures 13-16 are marked with a forte (f) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The score is written in a standard musical notation with staves for each instrument.

20

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

30

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

40

Fl. *I*

Ob.

Fag. *I*

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

50

Fl. *I*

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

Fl. 60

Ob. a2

Fag. a2

Cor. a2

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. a2

Ob. a2

Fag. a2

Cor.

Tr-be

Timp.

V-ni p

V-le p

Bassi p

p

70

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

The musical score for measures 70-74 is as follows:

- Measure 70:** Flute, Oboe, Bassoon, and Cor Anglais have whole rests. Violin and Viola play eighth-note patterns. Basses play quarter notes.
- Measure 71:** Flute, Oboe, Bassoon, and Cor Anglais have whole rests. Violin and Viola continue their eighth-note patterns. Basses play quarter notes.
- Measure 72:** Flute, Oboe, Bassoon, and Cor Anglais have whole rests. Violin and Viola continue their eighth-note patterns. Basses play quarter notes.
- Measure 73:** Flute, Oboe, Bassoon, and Cor Anglais have whole rests. Violin and Viola continue their eighth-note patterns. Basses play quarter notes.
- Measure 74:** Flute, Oboe, Bassoon, and Cor Anglais have whole rests. Violin and Viola continue their eighth-note patterns. Basses play quarter notes.

This musical score page contains measures 80 through 87 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a full orchestra. Measures 80-81 show the Flute and Bassoon playing a melody marked *p* (piano). Measures 82-83 show the Bassoon playing a melody marked *p* (piano). Measures 84-85 show the Violin and Viola playing a melody marked *p* (piano). Measures 86-87 show the Bassoon playing a melody marked *p* (piano). The score is written for a full orchestra.

90

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

100

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

11087

110

Fl. I

Ob.

Fag. a2

Cor.

Tr-be

Timp.

V-ni p

V-le p

Bassi f

120

Fl.

Ob.

Fag. a2

Cor.

Tr-be

Timp.

V-ni p

V-le p

Bassi p

pizz.

p pizz.

p pizz.

p

11087

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

130

p

p

p

p

arco

tr

arco

arco

arco

This image shows a page from a musical score, specifically measures 139 and 140. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in a dramatic style, with many notes marked with a forte (f) dynamic. The Flute and Oboe parts have trills in measure 139. The Bassoon part has a trill in measure 139. The Violin and Viola parts have trills in measure 139. The Bass part has a trill in measure 139. The score is written on a single page, with the measure numbers 139 and 140 clearly visible at the top.

This page of the musical score covers measures 148 through 152. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violini (V-ni), Violone (V-le), and Basses (Bassi). The key signature is one sharp (F#), and the time signature is 2/4. The score is written for a full orchestra. Measures 148-150 feature a complex woodwind and string texture, with the Flute and Bassoon playing a melodic line marked 'a2'. The Oboe and Cor Anglais play sustained chords. Measures 151-152 show a continuation of the woodwind melody, with the strings providing harmonic support. The page number '11087' is visible at the bottom.

160

Fl. *f*

Ob. *f* *p* *f*

Fag. *f* *f*

Cor. *f* *f*

Tr-be *f* *f*

Timp. *f* *f*

V-ni *f* *f*

V-le *f* *f*

Bassi *f* *f*

170

Fl. *p* *f*

Ob. *p* *f*

Fag. *f*

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

11087

This musical score page contains two systems of staves, numbered 160 and 170. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (Tr-be), Timpani (Timp.), Violins (V-ni), Violas (V-le), and Basses (Bassi). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. In the first system (measures 160-169), the woodwinds and strings play sustained notes, while the brass and timpani provide rhythmic support. In the second system (measures 170-179), there is a change in dynamics and some melodic movement in the woodwinds. The page number 11087 is located at the bottom center.

Fl. 180

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

p

[p]

pizz.

div.

f

ar2

unis.

arco

11087

190

Fl. ^{a2}

Ob. ^{a2}

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

200

Fl. ^{a2}

Ob. ^{a2}

Fag. ^{a2}

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

210

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

220

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-nl

V-le

Bassi

11087

The musical score is for measures 210-220. The first system (measures 210-219) shows the Flute (Fl.) playing a melodic line with a dynamic marking of 'p' (piano). The Oboe (Ob.) and Bassoon (Fag.) play a rhythmic pattern. The Violin (V-nl), Viola (V-le), and Bass (Bassi) play a harmonic accompaniment. The second system (measures 220-229) shows the Flute (Fl.) playing a melodic line with a dynamic marking of 'p' (piano). The Oboe (Ob.) and Bassoon (Fag.) play a rhythmic pattern. The Violin (V-nl), Viola (V-le), and Bass (Bassi) play a harmonic accompaniment.

230

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

p

240

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

f

p

250

Fl.

Ob.

Fag.

Cor.

Tr-be

Imp.

ni

le

assi

Fl.

Ob.

Fag.

Cor.

Tr-be

Imp.

ni

le

assi

11087

260

Fl.

Ob.

Fag. 82

Cor.

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi *p*

270

Fl. *p*

Ob. *p*

Fag. *p*

Cor.

Tr-be

Timp.

V-ni *p*

V-le *p*

Bassi

280

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

290

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Violin (V-ni), Viola (V-le), and Bass (Bassi). The music is in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system shows the Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani staves. The second system shows the Violin, Viola, and Bass staves. The third system shows the Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani staves. The music features various musical notations, including notes, rests, and dynamic markings such as 'p' (piano). The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4.

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl.

Ob.

Fag.

Cor.

Tr-be

Timp.

V-ni

V-le

Bassi

Fl. *p*

Ob. *p*

Fag.

Cor.

Tr-be *p*

Timp. *p*

V-ni *arco tr.*

V-le *arco tr.*

Bassi *arco*

330

Fl.

Ob.

Fag. *p*

Cor. *p*

Tr-be

Timp.

V-ni *tr.*

V-le *tr.*

Bassi

340

Fl. *a2*
f

Ob. *a2*
f

Fag. *a2*
f

Cor. *f*

Tr-be *f*

Timp. *f*

V-ni *f*

V-le *f*

Bassi *f*

350

Fl. *a2*

Ob. *a2*

Fag. *a2*

Cor. *a2*

Tr-be *a2*

Timp.

V-ni

V-le

Bassi

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